

COMING EVENTS

The following is a partial list of coming events at the School of Music. For more information, call our Community Relations Office weekdays at 346-5678.

FEBRUARY

Feb. 1 – Oregon Wind Ensemble

Feb. 2 – University Symphony with Ellen Campbell, horn

Feb. 4 – Sounds of the Symphony (Children's Concert Series)

Feb. 5 – Lawrence Maves, violin; Barbara González-Palmer, piano (Faculty Artist Series)

Feb. 7 – Alexander String Quartet (Chamber Music Series)

Feb. 10 – UO Electroacoustic Music

Feb. 14 – Milagro Vargas, mezzo-soprano
Victor Steinhardt, piano (Faculty Artist Series)

Feb. 17 – Irish Music & Dance with Moloney, Sands, & Ivers (World Music Series)

Feb. 21 – Oregon Composer's Forum

Feb. 22 – Bones & Brass

Feb. 23 – University Gospel Ensemble

Feb. 24 – Jazz Lab Bands II & III

Feb. 26 – Chamber Music at Tea Time

Feb. 28 – Duruflé *Requiem* with University Singers & Symphony

MARCH

Mar. 1 – Symphonic & Campus Bands

Mar. 2 – Oregon Brass Quintet (Faculty Artist Series)

Mar. 4 – The World of Drums (Children's Concert Series)

Mar. 4 – Danceability Concert (Department of Dance)

Mar. 4 – Oregon Jazz Ensemble (Chamber Jazz Series)

Mar. 5 – Gil Cline, baroque trumpet
Barbara Baird, organ (Faculty & Guest Artist Recital)

Mar. 6 – Choral Spotlight

Mar. 7 – Collegium Musicum

Mar. 7 – Oregon Wind Ensemble & Eugene Symphonic Band

Mar. 9 – New York Woodwind Quintet with Gilbert Kalish, piano (Chamber Music Series)

Mar. 10 – UO Percussion Ensemble

APRIL

April 1 – Aprille Foole Concert

April 6 – May 1:
MUSIC TODAY FESTIVAL
(see inside cover for calendar)

MAY

May 4 – University Symphony

May 16 – Oregon String Quartet (Faculty Artist Series)

May 23 – Oregon Percussion Ensemble

May 25 – Concerto Concert



LEDGER LINES

UNIVERSITY of OREGON SCHOOL of MUSIC
and DEPARTMENT of DANCE



Newsletter for Alumni & Friends



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Department of Dance
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Eugene, OR 97403-1225

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UO SCHOOL OF MUSIC
MUSIC TODAY
FESTIVAL CALENDAR:
APRIL 6-MAY 1

Thursday, April 6
 Cuarteto Latinoamericano ***

Saturday, April 8
 Eugene Ballet: *Skinwalkers*: ***
 A World Premiere based on Native American Themes
 Toni Pimble, choreographer

Sunday, April 9
 Eugene Ballet: *Skinwalkers* matinee ***
 ...
 Master class and lecture by Phyllis Bryn-Julson, soprano

Monday, April 10
 Phyllis Bryn-Julson, soprano
 Barbara Gonzalez-Palmer, piano

Tuesday, April 11
 Wynton Marsalis ***

Thursday, April 13
 Eugene Symphony with Carter Brey, cello ***

Friday, April 14
 Jeffrey Peyton, percussion
 featuring a new work by UO composer Jeffrey Stolet

Saturday, April 15
 Hessen Youth Symphony

Monday, April 17
 Jazz Originals with Michael Tittlebaum, saxophone, and
 Gary Versace, piano (master classes and concert)

Wednesday, April 19
 Avant-Detente with Charles Dowd
 Percussion Chamber Music of
 Edison Denisov and Meyer Kupferman

Thursday, April 20
 Pacific Rim Gamelan

Friday, April 21
 Future Music Oregon
 (UO Electroacoustic Music Studio)

Saturday, April 22
 Seventh Species Concert Series, Unitarian Church

Sunday, April 23
 Stravinsky Day
 Eugene Concert Choir (*Symphony of Psalms*) ***
 ...

Oregon Wind Ensemble
 featuring Dean Kramer (*Concerto for Piano and Winds*)

Monday, April 24
 Music by Northwest Composers
 including new works by Victor Steinhardt, Hal Owen,
 Arthur Maddox, and Thom Bergeron

Tuesday, April 25
 New Music from Eastern Europe
 Music Now Ensemble, Prague (concert and lecture)

Thursday, April 27
 University Singers and UO Dept. of Dance
 Menotti's *The Unicorn, the Gorgon, and the Manticore*
 and Davenport's *The Celtic Seasons*
 (repeated **April 28** and matinee on **April 29**)
 ...

Eugene Symphony with David Jolley, horn ***

Saturday, April 29
 Music by Gershwin
 Eugene Symphony Orchestra ***
 with Jeffrey Kahane, guest pianist and conductor

Sunday, April 30
 An Afternoon of Javanese Shadow Puppet Theater
 Lewis and Clark Gamelan
 Midiyanto Putro, dalang (puppetmaster)
 (matinee concert and lecture/demonstration)

Monday, May 1
 Oregon Composers Forum

— TICKET INFORMATION —

- Tickets for events with asterisks (***) are available in advance at the **Hult Center Ticket Office (503) 687-5000**.
- Tickets to other events available at the Beall Hall Box Office on the day of the concert.
- For more information on events, or a Festival brochure, call the **School of Music at (503) 346-5678**, or leave a message at the **Music Today Festival office (503) 346-5680**.

FROM THE TOP

The Dean's Desk

Anne Dhu McLucas, Dean

The ups and downs of the School of Music over the past six months have reminded me of how much we are like a family, complete with the emotional turbulence that caring about one another brings.

Early in the Fall we were saddened by the death of a dear colleague, Dean Emeritus Robert Moore Trotter, who died on September 1 after a long illness (see page 11 for a memorial tribute). With his passing and the wonderful memorial service that commemorated it, I was struck by how much his ideas and actions have shaped the School of Music, despite the many years intervening since his deanship. He and his wonderful wife Claire have been good friends and mentors since my coming to Eugene. I, along with many others worldwide, will miss him deeply. In honor of his commitment to music of the whole world, a memorial fund has been set up in his name for the purpose of bringing more world music into our curriculum and concert series.

As in a family, we both lose and gain people. Besides greeting new faculty members Ellen Campbell (horn) and Frank Heuser (music education), we gained in number of students enrolled—a happy fact in these times of tuition-based funding at the University of Oregon. But, just as with new babies in large families, our new additions have brought the realization that space is at a premium in the School of Music. More students need more practice rooms, more time in Beall Hall for their recitals, more staff time, etc., etc. We had a record number of concerts in Beall Hall this Fall term—a sign of health, and a source of concern! Despite the fact that we gained a few office spaces from the move of the Oregon Bach Festival to Agate Hall, which was accomplished this summer, we continue to be short of office space, classroom space, and, most especially, practice room space. We are looking for solutions to these problems; meanwhile, we are all treading carefully and being patient with one another.

Losses, additions, celebrations—they are all part of the normal cycle of our School of Music family—along with the day-to-day routine that consumes us all in caring for the development of both students and faculty. And, like the distant relatives that form an extended family, we hope that you will feel included by reading of some of the many activities that form our family life.

And, of course, there are the trium-

LEDGER LINES

is the official newsletter of the University of Oregon School of Music, and is published twice a year for alumni, faculty, and friends of the music school. Your comments are always welcome.

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COVER PHOTO by Jack Liu.
The Oregon Marching Band and UO Rally Squad appeared at Disneyland for a parade and concert during Rose Bowl Week. See story, page 2.



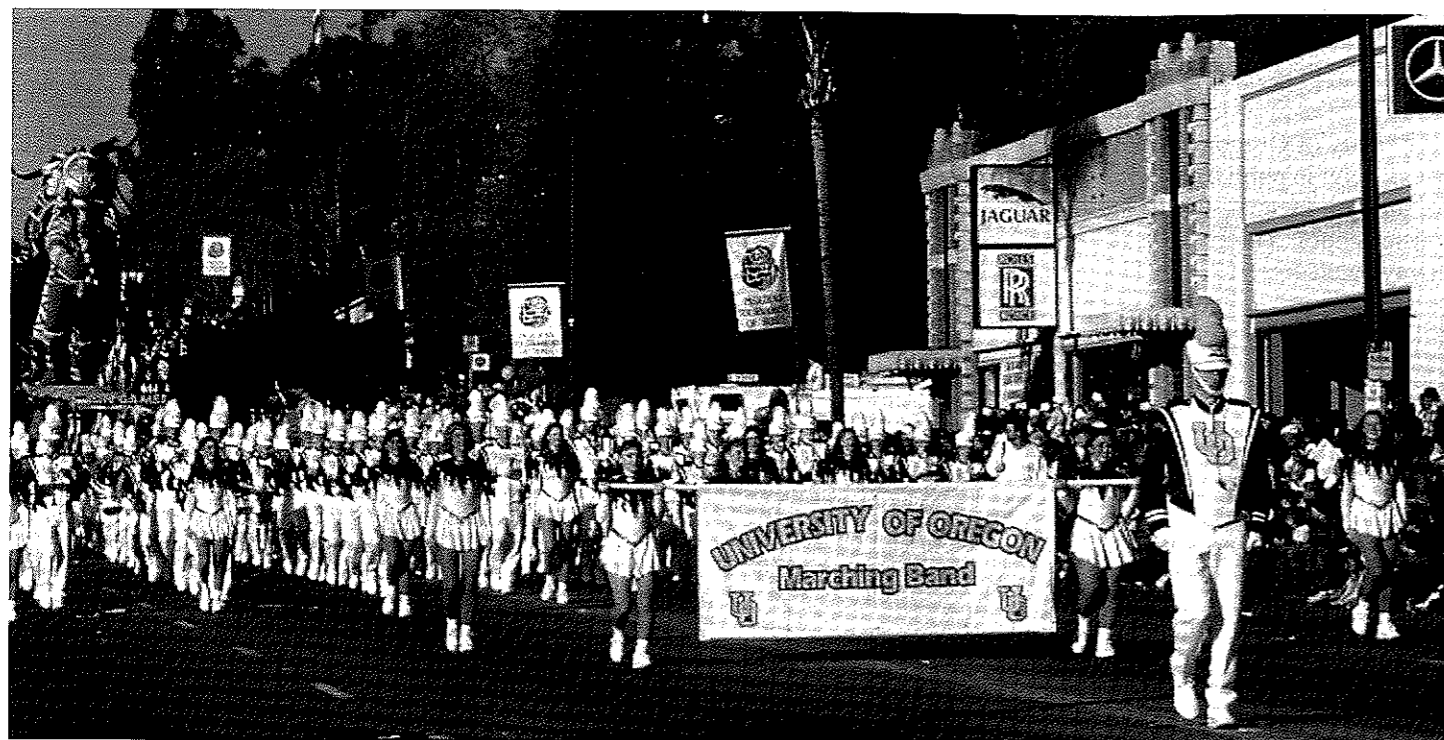
The University of Oregon is an equal opportunity, affirmative action institution committed to cultural diversity and compliance with the Americans with Disabilities Act.



phant family celebrations—the Rose Bowl certainly was one of those! With the major role played by the Oregon Marching Band and the Green Garter Band, the School of Music was deeply involved, collecting our share of stories in local and national news media about the high quality of the band, the amazing acquisition of new uniforms, and the sheer logistics of managing all the appearances the band made in Los Angeles during their week there. It was like a cottage industry at the School of Music, with work groups doing everything from assembling special Rose Bowl “duck lips” (those wonderful noisemakers that are sold at games with proceeds going to band scholarships) to sewing the UO patches on the front of the new uniforms. It was all worth it—for despite the final score, Oregon triumphed in spirit and exuberance, and our musical presence was part of the emotional glue that held the whole occasion together.

Losses, additions, celebrations—they are all part of the normal cycle of our School of Music family—along with the day-to-day routine that consumes us all in caring for the development of both students and faculty. And, like the distant relatives that form an extended family, we hope that you will feel included by reading of some of the many activities that form our family life.

Anne Dhu McLucas



The Oregon Marching Band, in snazzy new uniforms, proudly marches in the Tournament of Roses Parade in Pasadena.

Show Time for Marching Band in Pasadena!

Oregon Marching Band dazzles fans and alumni at the Rose Bowl

ALTHOUGH the primary focus was on the football team, the Oregon Marching Band got plenty of well-deserved attention with its first trip to the Rose Bowl since 1958.

And though the OMB has been to three other bowls in recent years, making the trip to Pasadena was on a completely different level—more appearances, more planning, more logistics, and more media attention. And, oh yes, new uniforms, which had to be designed, ordered, and fitted for 200 band, color guard, and jazzline personnel, all on a crash 30-day deadline...more than eight months earlier than the original target date.

When the UO football team clinched its Rose Bowl berth by beating OSU on November 19, officials from both the UO administration and athletic department were in full agreement that the ten-year-old "Zorro" uniforms, threadbare and out of date, would not do for the kind of national visibility that was awaiting the band. The athletic department, in fact, advanced the OMB \$65,000 to get the new uniforms

ordered, and even then it was a scramble to find a company that was willing and able to produce the uniforms by Christmas (normal lead time is 150 days).

The classy new cadet-style uniforms generated a lot of local media interest as well. The Register-Guard ran a couple stories, including a tongue-in-cheek survey of local clothing store owners about how they would design new band uniforms. When the new uniforms actually arrived, newspaper and TV cameras were in Room 178 as band members came in for their fittings.

That was just the beginning of several weeks of radio, television and print coverage of Rose Bowl activities. By the time the band returned to Eugene on Jan. 3, they had been profiled in at least four local newspaper articles and been the subject of several television news stories in Eugene, Portland, and Los Angeles. And, of course, there was the network coverage of the band at the Rose Parade and the Rose Bowl halftime show, seen by hundreds of millions of people.

As one Duck fan aptly put it, "It sure beats going to Shreveport!"

Getting Ready

But before all that could happen, the UO Band staff, led by OMB Director Rod Harkins, Director of Bands Robert Ponto, and Band Secretary Paige Lawlor, had weeks of paperwork, staff meetings, and planning to get ready for the trip to Pasadena. To say that the midnight oil was burning in the band offices during December doesn't even begin to describe the workload.

"The paperwork was the biggest thing," said Lawlor, who joined the band staff in October. "You'd get three things done, and then twelve more would take their place, and those would generate another ten things. It got crazy, there was so much to do."

The band's itinerary, six pages long, went through twelve revisions in three weeks. Among the staff's "to do" list were such things as preparing a detailed flight manifest for all the band members and equipment, arranging for charter buses to

transport the band to and from all their activities, getting special insurance for the Rose Parade and rehearsals, and trying to wade through the Rose Bowl's official 50-page "Participation Manual," covering everything from press conferences to police escorts.

Band members, friends, and even some parents were enlisted to help with computer updates, photocopying, and collating all the material; other volunteers were enlisted to help sew the UO logo on the front of the new uniforms and to assemble and package 20,000 Duck Lips that were sold in Pasadena as a fundraiser for the marching band.

On to La-La Land

The Oregon Marching Band flew out of Eugene Wednesday morning, Dec. 28, on one of several charters loaded with alumni and boosters. They didn't have much time to relax; that afternoon they had a rehearsal at Brea High School's stadium, and the next morning they boarded buses at 7:30 to arrive at Disneyland for an 8:30 a.m. parade and an 11 a.m. concert. One woman spectator at Disneyland said "My goodness, those are the cleanest white pants I've ever seen," (not knowing that was the first time they'd been worn).

The next few days were a combination of rehearsals, sight-seeing and performances at various alumni functions and pep rallies around Santa Monica and

Beverly Hills. New Year's Eve was especially challenging for the band, according to Harkins: "We did a concert and parade down Santa Monica's Third Street Promenade, followed by four alumni/hotel performances. When the band sang the *Oregon Pledge Song* at the Century Plaza Hotel, 1,300 alumni stood up, and there were plenty of moist eyes in the house."

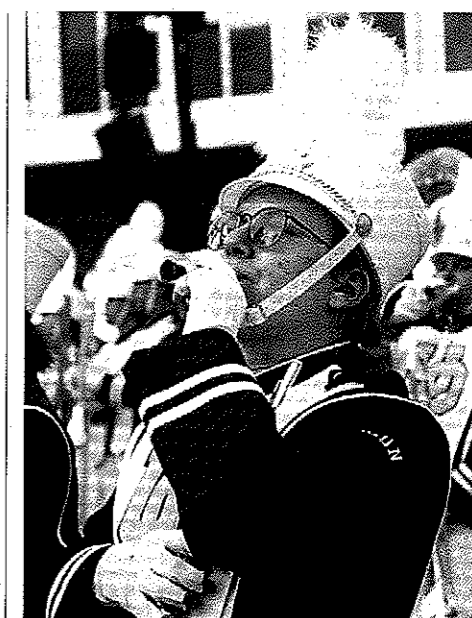
Another highlight was the official UO pep rally on Sunday afternoon, when nearly 15,000 Duck fans from all over the country converged on Century City Plaza for "The Quack Heard Round the World." The Green Garter Band led off the festivities, and when the entire marching band made its appearance in the new uniforms, the duck calls and cheers were deafening.

The big day, of course, was January 2, and for OMB members it began at 3:30 a.m. for an early breakfast and a 5:00 a.m. bus departure for Pasadena and the Rose Parade. Lack of sleep and the grueling five-mile parade route were more than compensated by the thrill of being there and hearing the enthusiastic cheers from Duck fans all along the parade route.

With the baggage of five non-stop days on their backs, no one would have been surprised if the band had run out of gas by the time the football game came around at 1:30, but pride and adrenalin were in command at that point. Jill



The Oregon Duck spars with UO announcer Don Essig at the Sunday pep rally.



OMB members join the "Quack Heard Round the World."

Fairchild, a junior from Klamath Falls who plays in both the OMB and Green Garter Band, said "It's a thrill just running out on the field at Autzen Stadium; but to see half of that huge Rose Bowl filled with Duck fans and yellow pom-poms, it was a real rush."

With 102,000 fans in the Rose Bowl and millions more watching on TV, it was the greatest exposure imaginable for the band, the School of Music, and the University of Oregon.

When the band returned home on January 3, KEZI-TV was at the airport, interviewing band members and weaving highlights of the Rose Parade and Rose Bowl into a story that aired that evening. On January 4, KVAL-TV featured the band in part of a one-hour show of Rose Bowl Week highlights.

Director of Bands Robert Ponto shared some of his pride in the UO musicians after returning home: "The thing that impressed me was their extremely high level of professionalism—not only in their performance, but in their preparation, their attitude, and their conduct during the entire six days."

And is everyone ready for a return trip to the Rose Bowl? "The preparation just about buried us this year," said Ponto, "but now we know what to expect. Yeah, we'll be ready." ♦

Music Recruiting Wars: Oregon Goes Video

Recruiting music students is becoming more and more like recruiting athletes, it seems. Gone are the days when a simple brochure or a university catalogue would automatically lure a talented student to your classroom. Today's young musicians are shopping: they are looking not only at price, but location, quality of faculty, ensembles, and performance opportunities.

Though the University of Oregon has long had one of the top music programs in the western United States, it remains a secret to many high school students outside the boundaries of Oregon—and even to some native Oregonians. How to get the word to those students? For a number of music schools around the country, video is now the recruiting tool of choice.

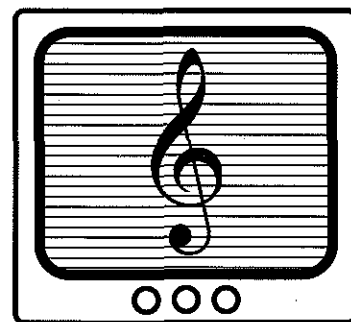
After a year of planning, scripting, and filming, the UO School of Music now has an eight-minute recruiting video covering a variety of UO ensembles, classroom shots, music education programs, and performance studies. Filming and editing was done by Intervision of Eugene, which has also done other work for the University of Oregon; GTF Jeffrey Peyton arranged the introductory music. Funding for the project came from the generous donation from the Alan Richards family, mentioned in the last *Ledger Lines*.

Publicity director Scott Barkhurst supervised the production, which began with the 1993 Homecoming concert, and concluded during the 1994 Oregon Bach Festival. "Our goal was to show both the quality and the diversity of the School of Music," said Barkhurst. "There are lots of exciting things happening at this school, and we tried to show as much of that energy and enthusiasm as possible in eight minutes."

One way of doing that was to use voice-overs from both students and

faculty—rather than a slick narrator—speaking in their own words about various aspects of the music school. This had the additional benefit of giving the video a more personal touch and reinforcing the "family" atmosphere at the UO School of Music—something our students have mentioned frequently over the years.

The video has been sent to approximately 60 high school directors, mostly in Oregon, plus a few in Washington and



California. In-state students still are the UO's primary source of music majors, and a special music recruiting committee drew up a preliminary list of schools to receive the video on the first year's mailing. If next year's budget allows for additional copies to be made, more schools from

Washington, California, and Oregon will be added to the mailing list.

"The video does a pretty good job of showing quality-of-life aspects of the campus and the fact that Eugene has a vibrant arts community beyond the music school itself," said Barkhurst. "That's important for out-of-state recruits to know, particularly those from California."

Music faculty are already taking a copy of the video with them when they make high school visitations; the string faculty visited half a dozen schools in the Los Angeles area this year, and others have taken trips to Washington and Oregon high schools. Furthermore, the UO Admission Office has a copy to take with them to college fairs around the country.

Those attending the Northwest MENC in Spokane this February should stop by the UO booth to have a look. Plans are to have a booth at California's conference in early March as well.

High school music teachers wanting to be on next year's video mailing list should contact undergraduate admissions director Marilyn Bradetich at 346-1164. ♦

UO Music School Now on the Internet

The School of Music has set up residence on the internet. Thanks to UO sound engineer Jim Rusby's love of exploring on the cutting edge of electronic technology, browsers on the World Wide Web (the fast lane on the information superhighway) can encounter what is called a web "home page" for the School of Music. On this page, readers are greeted by a photograph of the school taken in front of Beall Concert Hall. They can learn a bit about the music school's history and accreditation, and choose to explore such categories as the Oregon Bach Festival, a Calendar of Events, information about the Dance Department, other music resources on the internet, and the School of Music's recording studio. They can even listen to digitized recordings of the *Oregon Fight Song* while they browse.

Rusby, who is a member of the UO campus committee that provides guidance and advocacy on the university's setup on the internet, says the best may be yet to come. Plans on the drawing board for our web page include information about our graduate and undergraduate degree programs, and an in-depth description of the school, including its facilities, academic departments, and faculty. It will also provide admission and audition policies and procedures. For those who are interested in the School of Music, the web page will contain a means for them to send an electronic message requesting further information or an application packet.

Statistics kept electronically on our current home page indicate that thousands of people from around the world have already explored this information site, and as of January, 1995, as many as 700 people *a day* are checking us out. The potential to "display our wares" to prospective students is huge. As more and more people grow familiar with the electronic world of the internet, many of them will be using it to seek out information about academic programs. Thanks to the head start provided by Rusby, the School of Music is in a good position to take advantage of the possibilities that this technology has to offer. ♦

Two New Degree Options to be Offered

The faculty of the School of Music has established two new options for undergraduate music majors, one within the Bachelor of Arts program and the other in the Bachelor of Science program. Each reflects the perception that student needs are changing in an ever-changing world.

Bachelor of Arts Option

The first of the new degree options was created for the Bachelor of Arts program. It was prompted by the desire of the School of Music to encourage students who have a broad knowledge of music as a liberal art—but whose ability as performers might not be well developed—to undertake a major in music which focuses on music history, theory, and literature.

A comparison of the two options within the B.A. program highlights the small, but significant, differences between the two options: the new option has a lower proficiency requirement in performance studies (at least three terms, the last of which is at the 140 level, rather than three terms at the 171 level), but nine hours of upper division seminars may be substituted for a Senior Project. All other requirements remain unchanged.

Bachelor of Science Option

The second of the new degree options is in the Bachelor of Science degree program. This option was created for a very different purpose. The School of Music faculty recognizes the phenomenal growth of, and importance of, technology within the profession. Technology has become an indispensable component of all

aspects of the music profession, from composition and pedagogy to academic support, record keeping, research, and publishing. Specialists in Music Technology will be greatly needed in the years to come. The School of Music's new option in the B.S. degree allows students to specialize in this vital area of music training.

The new B.S. option alters the Senior Project requirement, with the student enrolling in Reading & Conference (MUS 405), in consultation with the student's adviser; in addition, Music

Technology course requirements (such as Electroacoustic Literature, Electroacoustic Composition, Electronic Music I, II, III) are spelled out in detail, along with various group options, such as Concepts of Computing and Physics of Sound and Music. The new B.S. option still has the same ensemble requirements, but, like the new B.A. option, reduces the minimum performance proficiency level from 171 to 140. ♦



Gamelan Receives Prestigious Grant

The UO's Pacific Rim Gamelan and Robert Kyr, founder and director of the ensemble, have been awarded a major national commissioning grant from the Meet The Composer/Reader's Digest Commissioning Program. The program is funded in partnership with the Lila Wallace-Reader's Digest Fund and the National Endowment for the Arts.

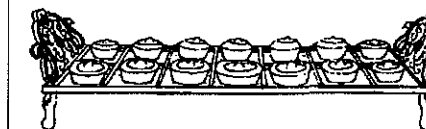
The UO commission is for one of a set of three new works for Balinese gamelan and electronic duo (bassist Robert Black and percussionist Amy Knoles of Basso Bongo). The other commissions were awarded to Evan Ziporyn for the MIT Gamelan, and Elaine Barkin (UCLA) and I Nyoman Wenten for the Cal Arts Gamelan.

The gamelan commissioning project actually began as part of the UO's Vanguard Concert Series. Robert Black and Amy Knoles were invited to perform on the series in 1992 and to give composition workshops for the Oregon Composer's Forum. During their residency they performed and recorded new works composed for them by the members of the forum, and they created a large-scale piece, *Ringling Bright*, with Robert Kyr and members of the Pacific Rim Gamelan. The standing ovation that greeted this premiere helped to inspire Black and Kyr to develop the proposal that was submitted to the Meet The Composer commissioning program.

"It's really exciting to combine state-of-the-art technology with an ancient tradition," commented bassist Robert Black. "The resulting sound is not traditional or modern, but rather, something somewhere in between, beyond time."

This year's other awards from Meet The Composer, now celebrating its 20th anniversary, include a triple concerto by Pulitzer Prize-winner Ellen Taaffe Zwilich, an opera by John Adams, a song cycle by Pulitzer-Prize-winner John Harbison, a chamber ensemble piece by Philip Glass, and extended trio compositions by three of today's greatest jazz musicians: saxophonist Oliver Lake, bassist Reggie Workman, and drummer Andrew Cyrille, who will perform the pieces together.

"Only in the U.S.A. could you have such an extraordinary range of compositions from composers representing the vast geography and variety of ethnic backgrounds of this remarkable land," said John Duffy, Director and President of Meet The Composer. "These new commissions will reach into untold numbers of homes. We applaud the Lila Wallace-Reader's Digest Fund for helping build audiences for American music." ♦



UO to Host Northwest Ethnomusicology Conference

The Northwest Chapter of the Society for Ethnomusicology will be holding its annual meeting at the UO School of Music on February 18. All interested individuals are encouraged to attend. The meeting is being coordinated by chapter President Mark Levy and Secretary-Treasurer Don Addison.

For more information, call Levy at (503) 346-2852. ♦

Music Today Festival Returns

Three-week journey celebrates 20th century music

the opportunity to hear 20th century music from America, Eastern Europe, Southeast Asia, and South America within a three-week period? Our second festival demonstrates the strong and unique collaboration of the university and the community, as well as an approach to concert programming that emphasizes 20th century music from a global perspective."

One of the goals of the festival is to make the less familiar into the more familiar, so in addition to concerts, the Music Today Festival incorporates a variety of pre-concert talks, master classes, and Meet the Artist receptions, designed to educate students and the listening public about 20th century music from around the world.

The festival will also spotlight a special presentation: the University of Oregon Creativity Award to Toni Pimble, choreographer of the Eugene Ballet. The award was created through the Boeke-Heide Endowment Fund and is given to a chemist, a dancer/choreographer, and a composer in alternating years. As part of the award, Pimble was commissioned to choreograph *Skinwalkers*, which will be premiered at the Music Today Festival.

The three weeks will spotlight a diverse range of events to suit the interests of every listener, including:

- a host of superb guest artists, including the Cuarteto Latinoamericano (artists-in-residence at Carnegie Mellon); renowned American soprano Phyllis Bryn-Julson; and Eugene Symphony Orchestra guest artists Carter Brey, cello, and conductor-pianist Jeffrey Kahane.
- jazz and music influenced by it: the

great composer and performer Wynton Marsalis; influential New York critic Stanley Crouch; and New York saxophonist Michael Titlebaum.

- two European ensembles: the Hessen Youth Symphony (from near Frankfurt, Germany) and the Music Now Ensemble (from Prague).

• a "Stravinsky Day," featuring the masterwork *The Symphony of Psalms*, performed by the Eugene Concert Choir (Diane Retallack, director) and *Concerto for Piano and Winds* performed by Dean Kramer and the Oregon Wind Ensemble.



Phyllis Bryn-Julson

- an afternoon of Javanese Shadow Puppet Theater (Wayang kulit) performed by an acclaimed *dalang* (puppetmaster) from Java with the Lewis and Clark Gamelan.

- premieres of works by UO faculty composers Harold Owen, Jeffrey Stolet, and Victor Steinhardt.

- a dance/music collaboration (the University Singers under the direction of Richard Clark with dancers under the direction of choreographer Lisa Arkin) of Menotti's *The Unicorn, the Gorgon, and the Manticore* and the world premiere of GTF Dennis Davenport's *The Celtic Seasons*.

- concerts by other ensembles such as the Eugene Ballet, the Oregon Percussion Ensemble, the Pacific Rim Gamelan, the UO Electronic Music Studio, and the Oregon Composers Forum.

- several concerts featuring UO faculty artists: percussionists Charles Dowd and GTF Jeffrey Peyton, and pianists Barbara González-Palmer, Dean Kramer, Victor Steinhardt, and Gary Versace.

A Calendar of Events is printed on the inside cover of *Ledger Lines*. For additional information about the Music Today Festival, please call the festival office at (503) 346-5680. ♦



FOLLOWING ITS triumphant debut in April 1993, the Music Today Festival returns this April, offering another rare banquet of musical delicacies from around the globe.

The biannual festival is an international, crosscultural series of events which, by featuring several 20th century works on each program, gives listeners a living connection to the concert music of our century. The festival runs April 6 through May 1 at the UO School of Music and at other locations throughout Eugene, including the Hult Center for the Performing Arts.

From its inception two years ago, the Music Today Festival has been designed to be much more than just a biannual concert series: Festival Director Robert Kyr, who joined the UO music faculty in 1990, quickly recognized the vitality of Eugene's cultural climate and the remarkable diversity of the artistic activities that thrive here. By including a wide range of local ensembles and arts organizations—the Eugene Symphony, Eugene Ballet, the Hult Center—the Music Today Festival has become a true community celebration of 20th century music, rather than simply a university-sponsored event.

In truth, the Music Today Festival is one of the longest and most extensive festivals of its kind in the country. As Kyr put it, "In how many cities does one have



Cuarteto Latinoamericano

VIEWPOINT

Why I Care If You Listen

by Robert Kyr, Director, Music Today Festival

AS WE PREPARE to leave the 20th century, one of the questions that haunts many composers is why the music of our time has been so disregarded by the general public. Apart from the unexpected success of a few media-hyped works—Gorecki's *Symphony No. 3*, a Polish export, is the most recent example—the public seems largely unaware that concert composers have been writing a more consonant and accessible music for at least the past two decades. In America, the so-called "reign of musical intellectualism" is all but over, and a more lyrical, expressive music rules the day. If you have any doubt about it, witness the creation of a string of labels to describe the progress toward increased comprehensibility: "Neo-romanticism" or "The New Simplicity" or "Minimalism." And yet, while American concert composers have made some inroads into the public heart and mind, not one of them has ever exerted the kind of influence wielded by Madonna or the latest country western idol.

What happened to the American "Art" composer along the thorny path of the 20th century with its twin global wars, its numerous recessions and depressions, and its soul-destroying ambivalence toward education and intellectualism? Why did an obscure Polish composer (with a name most people mispronounce to this day) inflame American musical passions in a way that our own composers have not? Is there a future for our artists and the culture that is their context?

Don't expect this essay to provide any easy answers. Listening to a wide range of music (and listening well) is itself the answer. As a composer, writer, teacher, and concert presenter, *I care if you listen*. And, in particular, I care if you listen to the music of our own time.

As the director of the Music Today Festival, I am impressed by the manner in which most listeners make a sincere effort to find some essential meaning in new

music. I have spoken with hundreds of them about what they need in order to better understand new works. Without fail, listeners have remarked, "If only I could have known more about the composer. Why did he or she compose that music? How did it relate to his or her life, or to his or her ideas about music?"

These comments have impressed me so much that I am currently writing a book—*American Composers Speak Out: Changing Voices, Changing Times*—comprised of twenty interviews with composers who are major figures in the area of contemporary music. The book is an opportunity for them to discuss important cultural, aesthetic, and ethical issues which are rarely addressed in print. The volume of interviews is intended to be an oral history of 20th-century American composers as told by those who created the music. It is my hope that the book will inspire its readers to explore the extraordinary wealth of concert music which has been composed in our period.

One of the composers who I interviewed, Donald Martino (Pulitzer Prize-winner and professor emeritus at Harvard University) made the following comments when asked about listening to new music: "...I'm aware of all the miseries and agonies around us...but I don't feel as though my role is to go out and lecture people about what they should do. I don't have the time or energy for it. All I can do is try to heal those wounds by writing my pieces. At the same time, I can be sympathetic to other artists who try to deal with these issues in a more direct way. I sense the interconnection between the lack of morality everywhere, at every level of what we do, and the lack of it in listening..."

Later in the interview, Martino considered issues related to learning about music, "I sometimes think that the education we should be talking about is not education in music, but education in how

to feel. And it's even more than that. It's realizing that music is embraced, just the way that people are embraced, and the emptiness that one feels when one experiences the parting of a friend, for no matter how long—for just a minute or an hour or a week—is similar to the emptiness that one can feel at the end of a phrase, section, movement or any musical part, including the work in its entirety. The need to have more, to prolong, to connect..."

I wholeheartedly agree with Donald Martino, who was one of my composition teachers. As a composer, I care if you listen because the joy and wealth of the music is there for the taking. Listening is a creative pursuit, and in realizing that, the listener takes an active role in the birth of a new work (or in any work which a person is hearing for the first time). Through listening, new connections are forged between the artist, the performers, and the listeners—in fact, between all those who touch or are touched by a work in any way whatsoever. In this sense, to listen is to become part of an ever-expanding community which possesses a common knowledge of a given work or repertoire. In other words, *music connects us to ourselves and to each other*. And perhaps this is why, on occasion, one reads that the arts are a great "humanizing" force within culture and civilization. The greatest works of art inspire us to seek the creative potential within ourselves and within our own lives. For some individuals that means seeking entertainment and enjoyment, for others it provides an opportunity for contemplation or to explore the nature of the spiritual dimension of art. The diversity of "meanings" will be as extensive as the number of listeners.

As we fast approach the millenium, I'll take a moment to prophesize. It is my conviction that the twentieth century will be remembered as a century of great music—yes, *great*—contrary to the opinions of doomsayers. Why do I care if (and how) you listen? I care because I cannot verbally convey the meaning of the works that I love most. It is valuable to discuss the cultural context of a given work, but only *you* can experience the music, which is even more powerful than words.

I urge you to listen. ♦

Oregon Bach Festival to Commemorate the End of World War II

IN COMMEMORATION of the 50th anniversary of the end of World War II, the 1995 Oregon Bach Festival will explore the theme "War, Reconciliation, and Peace." The 26th annual Festival takes place June 23-July 8, 1995.

Given the breadth of international collaboration in the Festival's history, this year's theme is especially significant, giving audience and performers the opportunity to mark passage of the defining event of the 20th century. As the cornerstones of this commemoration, Artistic Director Helmuth Rilling has chosen four inspiring choral-orchestral works that explore what it means to emerge from conflict and embark on the tenuous course of reconciliation and hope:

St. John Passion by J. S. Bach
Friday, June 23
Helmuth Rilling, conductor

In his musical setting of the Gospel according to John, Bach created dramatic musical contrasts and an unyielding intensity which subsides only in the final chorale, when Christ is laid to rest. In its magnitude, the *St. John Passion* summons images of the struggle between Jews and Gentiles, between Christians and unbelievers, and between man and sin. In the humility of a God who sacrifices his son, and finally, the promise of eternal rest, the work also acknowledges the hope of reconciliation and peace.

Requiem by Mozart
Sunday, June 25
Helmuth Rilling, conductor

Peter Shaffer's play and movie *Amadeus* dramatized the mysteries of this piece, which was incomplete when Mozart died. But the degree of controversy surrounding the *Requiem* is surpassed only by its haunting beauty and lasting popularity. The text, with its descriptions of a fiery judgment day, the forgiveness of sins, and the promise of the Lord's eternal light,

War & Reconciliation & Peace

is a remarkable parallel to the conflict and resolution of war.

War Requiem by Benjamin Britten
Saturday, July 1
Laszlo Heltay, guest conductor

The heart of the 1995 Festival repertoire is Britten's epic oratorio, which interweaves the liturgical requiem text with the profound and profoundly disturbing poetry of Wilfred Owen, a British soldier who was killed one week before the 1918 armistice. Symbolizing fifty years of peace between three principal nations of the war, the *War Requiem* will unite in performance the Rostock Motet-tenor of the former East Germany, the Kyoto Bach Choir of Japan, the Salem Boys Choir, and the Festival Chorus and Orchestra. Laszlo Heltay, whose accomplishments include directing the choir of The Academy of St. Martin in the Fields for the soundtrack of *Amadeus*, will be the guest conductor.

Stabat Mater by Antonin Dvorák
Saturday, July 8
Helmuth Rilling, conductor

Dvorák completed the *Stabat Mater* in 1877 following the deaths of three of his children. Its text describes the anguish of Mary at the foot of the Cross, and Dvorák's musical setting undoubtedly stemmed from his personal grief. But the work also has an abstract, mystical quality

that gives it universal, permanent significance. Like the mother of a slain soldier who gradually comes to terms with her grief, the *Stabat Mater* begins with cries of despair and progresses through bitter reflection, calm hope, sympathy and help for the suffering, new-found inner strength, and at the end, a celestial amen.

Other major works on the 1995 Oregon Bach Festival schedule:

- Schubert's *Symphony No. 3* and Brahms' *Alto Rhapsody*. Ingeborg Danz, soloist; Helmuth Rilling, conductor; June 28.
- Britten's *Serenade for Tenor, Horn and Strings* and other works. Festival Chamber Orchestra; Jeffrey Kahane, guest conductor; July 3.

• The Discovery Series, which combines lecture/performance led by Rilling and on-the-job experience for the Festival's conducting master class; explores the theme through six Bach cantatas that deal with biblical references of destruction, forgiveness, and reconciliation. (BWV 46, BWV 26, BWV 39, BWV 75, BWV 149, BWV 29)

• The Composer's Symposium, under the direction of UO Associate Professor Rob Kyr, gathers emerging composers to work with composer-in-residence Judith Weir and have their music performed by the Verdi Quartet.

• Popular Festival features such as the Beall Hall Chamber Music series, free noon concerts, and the Children's International EarPort will return.

The Oregon Bach Festival begins accepting ticket orders in April. To receive a brochure, call (800) 457-1486 or (503) 346-5666. ●



Oregon Bach Festival Receives National Award for Excellence

The Oregon Bach Festival's Creative Journeys project has received the 1994 Dawson Achievement Award, the nation's highest award for innovation and excellence in arts administration. The Dawson award is given by the Association of Performing Arts Presenters (APAP) and was announced in a ceremony at the APAP national conference Dec. 19 in New York.

The Creative Journeys project consisted of a series of lectures, publications, and events centered on the theme "Spirituality in Music" and was designed to prepare the community for the world premiere of *Litany* by Arvo Pärt, a choral-orchestral work that was performed by Helmuth Rilling and Festival musicians on June 26, 1994, at the Hult Center.

In announcing the award, APAP Vice President Tom Tomlinson said that the impact of the Creative Journeys project was deep. "Thousands of people were touched by some aspect of the project," he said. "A world premiere was met with stunning enthusiasm. The Festival garnered attention in the international press, and downward attendance trends were reversed."

The Festival set attendance records in 1994 and had its second best year in ticket revenue. But according to Sylvia Sycamore, president of the Oregon Bach Festival Board of Directors, the success of Creative Journeys should not be measured in ticket sales but in the partnerships that were forged within the community. "Hundreds of volunteers had a part in shaping the project, from University of Oregon faculty to various churches, businesses, social groups, artists, and students," she said, "and their support fostered involvement across the community. More people took part in Festival events than ever before."

Prior Dawson award recipients include the Kennedy Center in Washington, D.C., the Sheldon Arts Foundation of St. Louis, and Purdue University. Winning projects in the past have included an arts education series, an arts advocacy hand-

Funds Still Needed for New Band Uniforms

Rose Bowl fever has gripped the Oregon Marching Band, who were able to obtain new uniforms in time for the big game. The good news is that \$65,000 was made available from Rose Bowl funds by the UO Athletic Dept. to outfit current band members. But another \$70,000 is needed to complete the inventory for future, larger bands. Several donors have already pitched in to the band fund: many thanks to UO Foundation Trustee Tom Stewart of Portland, as well as Gary Schaefer of Grants Pass, Roger Gahlsdorf of Portland, and trustees Craig Moore and Arthur Moshofsky. If you are interested in helping with the marching band's uniform drive, please don't hesitate to contact Development Director Barbara Goodson.

If you've attended a performance in Beall Concert Hall the past five months, you may have noticed how bright and beautiful it has become. This is courtesy of Gordon and Zdenka Tripp, who funded lighting renovations in the hall. Not only can you now see the gorgeous woodwork on the walls and ceiling, you can read your program as well! Thanks to the Tripps for their outstanding generosity.

book, commissioned works, and a collaborative administration project.

Major funding for Creative Journeys was contributed by the Arts Partners program of the Lila Wallace-Reader's Digest Fund. The Arvo Pärt commission was funded in part by the Hult Endowment Fund.

The Oregon Bach Festival's Creative Journeys project was also cited as one of four models of audience development in the new book *Audience Development: A Planning Toolbox* published this month by APAP.

The Association of Performing Arts Presenters has a national membership of more than 1600 organizations. The Dawson award is named for William M. Dawson, who directed the organization for 14 years. ◆

A fund has been established in memory of Robert Trotter, former dean of the School of Music. Lead donors to the fund are David Syre and Joan Tabb, and gifts are still being accepted. Interest from this endowment will support world music studies at the University of Oregon.

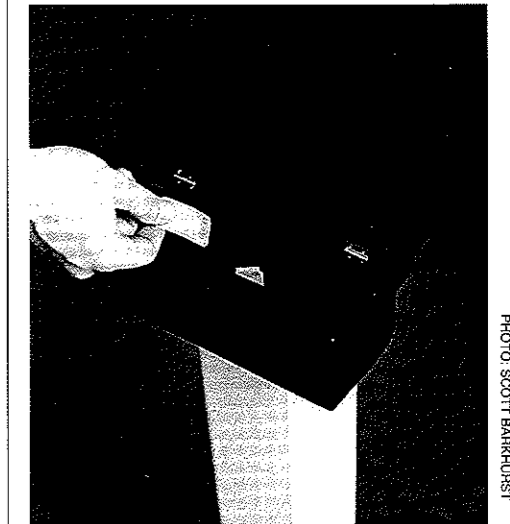
Jean Sanesi of Keizer has made a very generous pledge to the School of Music for scholarship funds. Thanks, Jean!

Finally, thanks to the Lee family for their establishment of the Ira and Gertrude Lee fund. A very generous gift was made recently by Catherine Lee, and this supports a trombone student.

If you would like to make a contribution for scholarship funds, to the Oregon Marching Band or to another program here at the School of Music, please use the envelope provided in this newsletter. Or you may write or call:

Barbara Goodson (503) 346-5687
School of Music
1225 University of Oregon
Eugene, OR 97403-1225

Checks may be made payable to the School of Music/UO Foundation, with a note to which fund or program you'd like it to go. Thanks for your support! ◆



Piano technician Alan Phillips built two of these unique grand piano ticket receptacles for ushers at Beall Hall concerts.

Danceability Project Workshop Back at UO for Third Year

For three days this winter (March 3-5) the dance studios of Gerlinger annex will be filled by the participants of the eighth annual Danceability Project Workshop. The Workshop is co-sponsored by the UO Department of Dance and Joint Forces Dance Company, and is open to all interested able-bodied, physically disabled, and visually or hearing impaired individuals.

Joint Forces founded the Danceability Project in 1988 with the purpose of creating, through improvisational dance forms, a common ground that could help dismantle the barriers between able-bodied and disabled people. Since that time the Danceability Project has grown into an international network that encourages artistic expression through movement, dance, and Contact Improvisation, by people of diverse abilities. The Danceability Project Workshop has been in residency at the UO Department of Dance each winter term since 1993.

The 1995 Danceability Workshop will include:

- an evening showing of *Common Ground*, an award-winning documentary on the 1988 Danceability Project, follow-

ed by an introductory lecture-demonstration. March 3 from 7-9 p.m.

- two days of experiential workshops in movement, dance, and Contact Improvisation. Saturday and Sunday, March 4 and 5 (one day attendance is acceptable). The workshop tuition is on a sliding scale, from \$25-\$100.

- the Danceability concert, featuring Alito Alessi and Emery Blackwell of Joint Forces Dance Company, solo artists, and local and national dance groups. March 4 at 8:30 p.m. Tickets are \$4 for general admission and \$2 for students and seniors.

The public is invited to both the March 3 demonstration-discussion and the performance on March 5. For further information about these events or participation in the Danceability Workshop, please call the Department of Dance at 346-3386 or Joint Forces Dance Company at 342-3273. ♦



UO Dance Ensembles Explore Cultures

Two UO dance ensembles are actively exploring the repertoire of Africa and Eastern European cultures.

Dance Africa, formed in 1993, performs a diverse variety of African dance traditions, including those of Togo, Sierra Leone, and South Africa. The company is a collective of 14 dancers and musicians from the UO, Lane Community College, and the Eugene-Springfield Community. Co-directors are two UO alums: Rita Honka (M.S. Dance '92) and Kouessan Abaglo (M.A. Business '93).

The **Oregon Ethnic Dance Theatre**, under the direction of Assistant Professor Lisa Arkin, performs a repertoire of folk, character, and social dance forms from Eastern European cultures, including Slovakia, the Ukraine, and Bulgaria. The ensemble's 1994 season toured a lecture-demonstration format that featured a 25-minute concert followed by a 90-minute master class. OEDT was invited to do a residency in Arizona and a weekend workshop in Seattle this past year.

Dance Africa and the Oregon Ethnic Dance Theatre have each produced popular programs for the UO Children's Concert Series in the past two years. ♦

Music School Mourns Death of Bob Trotter

Former music dean leaves legacy of innovation, energy, and ideas

THE UNIVERSITY OF OREGON, and indeed, the music world, lost a great friend when Robert Trotter died September 1 after a lingering bout with hepatitis. Hundreds of friends, colleagues, and former students attended a nearly three-hour memorial service in Beall Concert Hall, filled with music, anecdotes, and remembrances.

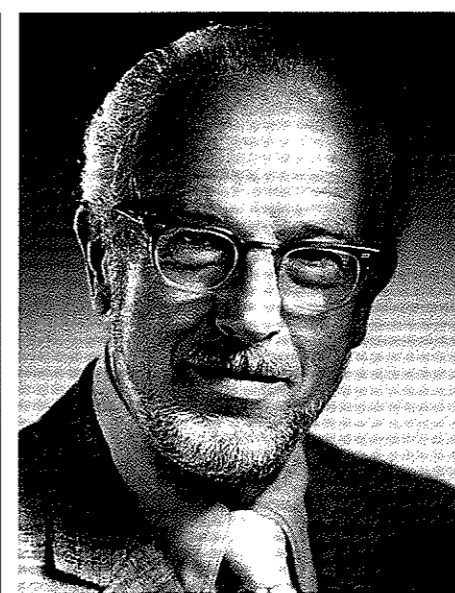
Trotter served as dean of the UO School of Music from 1963-1975, leaving a unique and indelible mark on the music school. During his career he also had teaching positions at Yale, Southern Methodist, UCLA, Shanghai Conservatory, and the North Carolina School of the Arts. He served as president of the College Music Society, was a founder of Oregon College Music Administrators, served on numerous national commissions and committees, and authored an array of scholarly articles.

But a resume doesn't begin to define who Robert Trotter was and what made him tick.

Associate Professor Dick Trombley recalled that he and Trotter both came to Eugene in 1963—he from New York City, and the Trotters from L.A.:

"Bob had just come from being dean of the School of Music at UCLA, and it was clear that he had come to the University of Oregon with a strong desire to improve the profile that the School of Music presented at that time...His vision resulted in developing a larger performance, history, and theory faculty, and culminated in his introducing a Doctor of Musical Arts program that was aimed at preparing our students for the successful teaching of music at the college level.

"Doctorates at that time were directed toward immersing students in the study of music theory and history, but they had little to do with the practical side of teaching these areas," said Trombley. "Being a product of this attitude, and perceiving its weakness, Bob saw to it that the School of Music offered our doctoral students classes in pedagogy, so that when they entered the job market it was with their eyes open, rather than shut.



Robert M. Trotter 1922-1994

"Bob further introduced the idea of preparing our doctoral students in two different fields: a primary one, perhaps in history, and a secondary one, possibly in performance. This made our doctoral students not only better rounded musicians, but it also made them more appealing to the job market.

"Bob offered another attitude toward college music teaching that was equally as innovative and important as his D.M.A. program in music pedagogy," Trombley added. "As early as 1970 he began talking about the need to include the study of world music in our curriculum, rather than simply dwelling on the past merits of western civilization. And

"He was always open to new ideas, and if they weren't regularly forthcoming, he hatched them himself..."

since none of us really understood what he was talking about at that time, he took it upon himself to develop classes in what he called 'world music.'"

That fascination with music of other cultures was with Trotter years before he

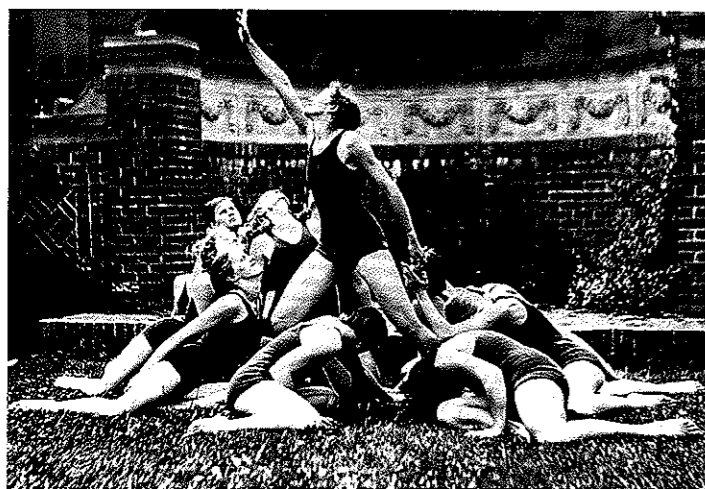
came to Oregon. David Geppert, a classmate and friend of Trotter's at Northwestern, recalled a "typical Trotterism": "A sitar player from India became very popular. I remember thinking that this guy could never be considered in the same class as Johann Sebastian Bach. Bobby told me 'that's just because you have a bias. We really can't say.' It gave me pause."

Paul Setziol, a UO graduate student in the 1970s, wrote of another telling memory: "When [former UO choral director] Max Risinger died, there was an open coffin funeral for him at the Congregational Church, just a few blocks away from the School of Music. I sat in the front row in the balcony, and as the funeral came to a close and people started filing past the coffin I completely broke down sobbing, gasping for breath, and even calling out 'Max' several times in a feeble, choking voice. As many of us got back to the music school I was still by myself and still at it. I sat down in a chair and bent over, my mind still messed up, spinning and going on and on with the forming of words that I should have said to Max but didn't or couldn't. I felt a hand on my shoulder. It was Robert's. He said: 'At the risk of your considering me obtrusive... Yuk.' I guess I expressed 'huh?' with body language because, without my saying anything, Robert said 'Yuk' again and then explained by telling me that what I was doing wasn't Max. Then a pause. This was done in his typical disarmingly friendly, for-what-it's-worth, fatherly, encouraging way. It completely changed what and how I was thinking. I lightened up on my murky, even self-indulgent vein and thought about and celebrated Max without the slightest hint of the chains of my own guilt draped on any of the thoughts. Of course, by this time Robert had long since disappeared—having gone off to do or think about who knows what."

Trotter's down-to-earth manner and disarming informality were constants to all who knew him. Professor Emeritus John McManus remembered Trotter's wonderful

Continued on page 12

SCRAPBOOK: THEN & NOW



1931: Early modern dancers from the UO form a heroic tableau in front of a brick alcove near Gerlinger. (Photo from the collection of Dr. M. F. Dougherty)



1994: A post-modern echo with Michelle Bloom surrounded by grad student Lisa Sherry, adjunct instructors Ruth Heller, Elizabeth Wartluft, and Jean Nelson, and student Janna Johnson

PHOTO: SCOTT BARKHURST

TROTTER, *continued*

command of the English language. "We always knew his brain was in high gear before he started to speak," said McManus, "and then he chose his words from his enormous vocabulary with care and then phrased his thought with sophistication and eloquence. He could as equally explore a subject in specific detail as dispatch a triviality with good-humored brevity, e.g., the time during a faculty meeting when he instructed a recalcitrant staff member to 'just say one great big God-damn and then go do it!' ...and we all felt like cheering."

But it was Trotter's penchant for new ideas and his holistic approach to music that remain his primary legacy.

"He was always open to new ideas," recalled John McManus, "and if they weren't regularly forthcoming, he hatched them himself and was not reluctant to try something for fear of failing."

No surprise that Trotter welcomed the computer age with a sense of adventure rather than dread or scorn. His latest projects, in fact, included the development of computer software for producing synthesized sounds, and a program called Earplay, which demonstrates Hindustani ragas, or melody patterns. Appropriately, a *tabla* performance was part of Trotter's eclectic memorial service.

"Bob was a true personification of a life-long learner," said McManus. "His constant curiosity and yen to learn led Claire and him all over the country and world to explore, to photograph, to learn and teach, and then come home and share."

In a sense, Bob Trotter never left the classroom. He embraced the world as his library, and approached each day with a new thirst for knowledge, probing and questioning all the while. Even as he lay in his hospital bed, the classroom metaphor enveloped him; knowing the end was drawing near, he turned to the friends and family seated nearby and, with that mischievous smile in his voice, said "I've completed my assignment." ♦

Gifts in memory of Robert Trotter may be made to UO Foundation/School of Music with a memo line or note: "In memory of Robert Trotter."

FACULTY

Barbara Baird joined the summer faculty of the Sacred Music Workshop at the Graduate Theological Union in Berkeley, CA, to teach Baroque Repertoire and Worship Service Playing. She also served on the harpsichord faculty during Southern Methodist University's summer session at Taos, NM. Baird hosted the UO Baroque Music and Dance Workshop in October, co-sponsored by the Oregon Music Teacher's Association, the American Guild of Organists, and the School of Music. She presented a Humanities Center lecture on "Humor in American Women's Music" for their Works in Progress series last summer. She also gave workshops on Baroque and Classic Performance Practice for the OMTA in Roseburg and Corvallis. Baird also performed in a benefit concert for Eugene public school music programs, and played in the 1994 Oregon Bach Festival. In August, she gave a harpsichord recital at the historic Fort Burgwin in Taos, NM, and received a standing ovation for her organ recital at St. Mark's Episcopal Church in Berkeley. This fall, Baird played in the Faculty Musicale and in a Baroque Music and Dance concert. She gave an Advent Organ Recital at Eugene's First Christian Church and was a featured harpsichord soloist with the Oregon Mozart Players in January. Baird recently took on additional duties as Music Director at First Congregational Church, where she has been organist since 1982. Baird is also in her second year as coordinator of Summer Session at the UO School of Music.

Sherrie Barr (Dance) attended the Laban/Bartenieff Institute of Movement Studies National Conference in Minneapolis in October, where she presented a paper titled, "Wearing the Student Link: Fundamentals and Dancing." With her dance partner, Mary Seereiter (UO '78), Barr performed a new work, *Call Waiting*, in an Informal Performance at the same conference in Minneapolis.

Janet Descutner (Dance) received a Meritorious Achievement Award in

choreography for *Chimera* from the 1994 Kennedy Center American College Theater Festival. She performed Fred Strickler's *Excursions* (music by Samuel Barber) in Northwest Tap Consort's September concert at the Echo Theatre in Portland. In celebration of the centennial of Doris Humphrey's birth, Descutner reconstructed Humphrey's 1931 piece *Two Ecstatic Themes* from the Labanotation score for UO alum Mae Chesney, who was a guest artist for Dance '95. Descutner was accepted in Narope Institute's study abroad program in Bali, where she will study meditation, Balinese gamelan and dance. She will be on sabbatical leave through 1995.

Charles Dowd was a voting adjudicator for the 37th Annual Grammy Awards. He auditioned for voting participation via his recordings on Black Saint-Soul Note, Musicmasters, Hänssler, Columbia Pictures Media /Warner Brothers, and KM-Los Angeles. In October, he was soloist in *Concerto for Percussion* by Darius Milhaud with Michigan conductor David Katz and the Oregon Mozart Players. Dowd continues as principal timpanist with the Oregon Bach Festival, Eugene Symphony, Oregon's Festival of American Music, and California's Cabrillo Music Festival. At Cabrillo he performed with composers-in-residence John Adams, Christopher Rouse, Libby Larsen, William Kraft, George Tsontakis, and conductor Marin Alsop. In November he attended the Percussive Arts Society International Convention, participating in committees on mallet keyboard, timpani, multiple percussion, and drumset curriculum. Dowd conducted the Oregon Percussion Ensemble this fall in the Northwest premieres of *Rune* (1994) by Toronto composer James Tenney, *Amicus* (1990) by Richard Kvistad of San Francisco, and the world premiere of his own *Bang On A Can* (1994), featuring canons and fugues derivative of John Cage. Dowd continues to perform on vibraharp and compose for his Goodvibes Jazz Quartet. During a recent Eugene Symphony wage negotiation lockout, he played drumset with a rock band performing covers of ZZ Top, among other repertoire.

John Gainer acted as consultant and background vocal arranger for two M. Jacobs Furniture commercials last year; Gainer chose the background singers, conducted and arranged the vocals, and Gainer himself is featured as a tenor background vocal and ad lib vocalist on the spots. On Thanksgiving weekend, Gainer participated in a live recording with the Pacific Northwest Mass Choir, composed of 300 vocalists from Oregon, Washington, British Columbia, and Alaska. Members of Gainer's Inspirational Sounds Gospel Choir and the UO Gospel Ensemble sang on CD, cassette, and video recordings of this performance, which were produced in Tacoma and which will be released on Savoy/Malaco Records sometime in the spring of 1995.

Barbara González-Palmer was pianist for a February master class given in Portland by world-renowned flutist Jean-Pierre Rampal. She also performed in Faculty Artist Series concerts with fellow faculty members **Richard Frazier**, **Leslie Straka**, **Milagro Vargas**, and **Lawrence Maves**. She and Frazier repeated their recital for a noon-time series at Portland State University. In May, she returned to Sunriver, OR, with violinist Phillip Ruder, where they performed a benefit recital for the Sunriver Music Festival. After giving a scholarship benefit with soprano Tonda Kemmerling in June, the two traveled to Munich, Germany, to perform in the prestigious International Music Competition of the ARD. This fall, she performed in the School of Music's Faculty Musicale with **Wendell Eitelman**, the Octubafest with **Richard Frazier** and **Ellen Campbell**, and in two Faculty Artist Series concerts with **Steven Pologe** and **Anne Tedards**. In January, she accompanied guest tenor Mark Beudert and performed in two concerts with the faculty chamber group, **Con Brio**.

Dean Kramer and **Claire Wachter** appeared as soloists with the Oregon Symphony in November, performing Saint-Saëns' *Carnival of the Animals* with Peter Schickele, narrator, and Norman Leyden, conductor. In November, Kramer and Wachter performed Mozart's *Concerto*

for *Two Pianos in E Major* with the Oregon Mozart Players and conductor Apo Hsu. In November, they shared a solo and duo program in a benefit recital for the Russian River Chamber Music Society in Northern California. In January, Kramer gave a solo benefit recital for the UO Chamber Music Series titled "The Ten Most Difficult Solo Piano Pieces." The performance, which featured finger-busters by Chopin, Liszt, Prokofiev, Schumann, Brahms, Ravel, and Czerny, received a standing ovation from the sold-out house.

Don Latarski recently completed writing and recording music for several video projects, including a promotional piece for Rexius Forest Products, an industrial video for a computer firm, and the recording for the new UO School of Music recruiting video. As a session musician, Latarski contributed guitar tracks to a CD-ROM computer game. He recently completed two years of performing in Oregon Electric Station's jazz lounge and is looking forward to his third year there. Latarski continued his work on two book projects: *Reading Music on Guitar*, and *Beyond Scales*.

Mark Levy coordinated a three-day residency of the Darpana Dance Company for the World Music Series at the UO in October, featuring dancer and choreographer Mallika Sarabhai. The troupe performed classical and contemporary music and dance of South India, as well as a number of lecture-demonstrations for the public and for Music, Dance, and International College classes. Coming events in the World Music Series include a concert of traditional Irish music and step-dancing February 17, and a Javanese shadow-puppet play with gamelan orchestra April 30. Levy presented a paper at the national meeting of the Society for Ethnomusicology in October, titled "Regional and National Music in Socialist Bulgaria: Identity and Adaptation in Two *Gaida* (bagpipe) Traditions." The paper will be published soon as part of a collection of writings on various aspects of Bulgarian culture, history, and language. Levy and **Lisa Arkin** organized an evening of international folkdancing in the UO's

Woodruff Gymnasium in December, attended by over 150 participants; dances were taught and live music was provided by the UO East European Folk Ensemble, Eugene accordionist Chester Pietka, and the folk orchestra Zhivo from Portland.

Anne Dhu McLucas was nominated Vice President of the Sonneck Society for American Music and elected to serve on the American Musicological Society Council for 1994-97. McLucas was also chosen as the new editor of *The College Music Symposium* for 1995-98.

J. Robert Moore performed three oboe recitals in Taiwan, including one at the National Recital Hall in Taipei. His accompanist was Dr. Li-Chin Lai, Professor of Piano at the National Taiwan Normal University. In November, he was guest artist on the UO Chamber Music Series, appearing with the Leonardo Trio. He continues as solo and principal oboist with the Oregon Mozart Players this season. Moore will be on sabbatical leave during winter and spring terms of 1995, writing on a research project which took him to Hungary during the summer of 1991. The project, which deals with a Hungarian folk instrument (the *tarogato*) has been the subject of six lecture/recitals presented by Moore over the past two years. He is scheduled to present the lecture again at the University of Indiana in April 1995.

Randall Moore presented a research paper that he co-authored with Brotons, Fyk, and Frega, "Influences of Culture, Age, and Melodic Intervals on Interval Matching Skills of Children from Argentina, Poland, Spain, and the United States," at the International Society for Music Education Research Commission meeting in Miami in July 1994. In November he presented a study co-authored with Standley and Gladstone titled "Effects of Music, Maternal Voice, Intrauterine Sounds, and White Noise on the Oxygen Saturation Levels of Premature Infants," at the Orlando conference of the National Association for Music Therapy. Moore's article, "Selected Research on Children's

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Royce Saltzman Receives Germany's Highest Honor

H. Royce Saltzman, co-founder and executive director emeritus of the Oregon Bach Festival, received the highest honor bestowed by the German government in a December ceremony.

The *Bundesverdienstkreuz*—the Officer's Cross of the Order of Merit of the Federal Republic of Germany—is bestowed by the President of the Federal Republic of Germany in recognition of outstanding efforts and achievements in the political, economic, and cultural arenas. The Order of Merit award was presented to Saltzman by Dr. Manfred Birmelin, Consul General of the Federal Republic of Germany, Seattle Consulate.

In announcing the award, Dr. Birmelin said that Saltzman "has been able to establish rewarding and far-reaching connections to German organizations and musicians. He has initiated a cultural exchange that has brought together the musicians and musical heritage of Germany and America."

Saltzman co-founded the Oregon Bach Festival in 1970 with conductor Helmuth Rilling. The Festival has since grown into an internationally-recognized event that attracts musicians and audiences from around the world. Its educational program for choral conducting has served as a model for Bach Academies that Rilling has created and conducted in his native Stuttgart, Germany, and other countries.

In a letter to the German foreign ministry recommending that the honor be granted, Rilling said Saltzman's work in forging a long-lasting cultural tie with Germany has been of particular importance. "The spirit of excellence Royce Saltzman has embodied in the Oregon Bach Festival has created an important relationship with Germany that has lasted for 25 years and still continues," noted Rilling.

At the ceremony, Saltzman attributed the honor to the support of the Eugene community. "The ties we created with Germany would never have been forged if it wasn't for the support of the artists and audiences who believed in the Festival. This honor is theirs as much as mine."

Saltzman stepped down from his post at the Oregon Bach Festival in July, following the Festival's 25th anniversary. During the 1994 Festival his achievements were recognized by President Bill Clinton, Oregon Governor Barbara Roberts, and UO President Dave Frohnmayer. Saltzman continues to serve the UO School of Music as professor emeritus and the Oregon Bach Festival as executive director emeritus. ●



Royce Saltzman

FACULTY NEWS, continued

Singing Skills," appeared in the book *Onchi and Singing Development*, published in August by Fulton Publishers of London. Moore's Oregon Children's Choir performed in the Oregon Bach Festival's *St. Matthew Passion* and participated in

the national children's choral festival in Corvallis last summer. Several of Moore's writings were published in 1994, including: "Effects of age, sex, and melodic/harmonic patterns on vocal pitch-matching skills of children 8-11 years old" in the *Journal of Research in Music Education*;

"Music preferences of the elderly: Repertoire, vocal ranges, tempos, and accompaniments for singing" (co-authors: M. J. Staum and M. Brotons) and "Effects of music to aid memory of Alzheimer's patients in a nursing home" (co-author: C. A. Prickett) in *Research in Music Therapy: A Tradition of Excellence* (J. M. Standley and C. A. Prickett, editors.); and "Nationality influences on children's perception and performance of intensity modulations" (co-authors: J. Fyk and M. Brotons) in the *Bulletin for the Council for Research in Music Education*.

George Recker spent the 1993-94 year on sabbatical, during which he performed three world premieres, two New York premieres, and seven West Coast premieres. He gave two trumpet recitals with Anthony Plog in Germany, performed Rostropovich's last concert series with the National Symphony in Washington, D.C., and played with the Utah Symphony and Mormon Tabernacle Choir under Robert Shaw. While in Germany, Recker studied Baroque trumpet with Ed Tarr, and visited the Eiger Baroque trumpet factory in Basel Bad. Recker was a featured soloist with Marin Alsop's Concordia Orchestra in Lincoln Center's Alice Tully Hall, gave master classes at Idaho State and Mississippi State University, and did recording demos for the movie *Renaissance Man*, starring Danny DeVito. Recker's festival appearances included the Oregon Bach Festival, Cabrillo Festival, and Marin Alsop's Festival of American Music; he also continued as principal trumpet in the Eugene Symphony. Recker also helped facilitate a major acquisition for the UO music library; the gift, from a Chicago donor, includes 583 brass quintets and 90 trumpet solos, concertos, and sonatas.

Doug Scheuerell played *tabla* and sang at the Starlight Mountain Festival in Washington in August. He also performed at the September memorial service for Robert Trotter.

Victor Steinhardt kept up his busy performing schedule with five performances with Chamber Music Northwest in Portland and two August performances in

Charlemont, Maine. Steinhardt also performed in the memorial concert for Robert Trotter, appeared in the UO Faculty Musicale, and played with the University Symphony in its November performances of Gershwin's *Concerto in F*. Steinhardt joined with violinist Kathryn Lucktenberg and cellist Steven Pologe to form a new UO faculty ensemble, *The Pacific Trio*, which performed in Honolulu recently.

Mary Lou Van Rysselberghe participated in the 1994 ISME Early Childhood Music Seminar in Columbia, Missouri, last July. The following week in Tampa, Florida, she was elected to a six-year term as the U.S. Commission member on the ISME's governing board. Rysselberghe served as a clinician for the Salem Public Schools in October; her topic was "Multicultural Music in Elementary Music Classes."

NEW FACULTY:

Ellen Campbell, assistant professor of horn, has been on the faculties at Southwest Texas State University and the University of New Mexico. She has performed as principal horn with the Santa Fe Symphony, Kalamazoo Symphony, and Austin Chamber Orchestra. She has also played with the Houston Symphony, Grand Rapids Symphony, Lansing Symphony, and Michigan Opera Theater. In the summers she is a member of the Fontana Ensemble in Shelbyville, Michigan. She is a former faculty member and regular guest artist/clinician at the Interlochen Arts Camp.

Frank Heuser, assistant professor of music education, holds degrees in music from California State University at Los Angeles, Yale, and USC. He has taught instrumental music at all levels in the schools of southern California, including the Anaheim Union School District, and at East Los Angeles College. Heuser's research interests include the study of motor control issues in musicians and the understanding and prevention of performance problems in wind players. He has published several articles in the *Medical Problems of Performing Artists*. ●

ALUMNI

Del Aebischer (B.S. 1957; M.S. 1959; D.E.D. 1967) recently retired after serving 25 years as Oregon's State Music Consultant. He was the second individual to hold the position, appointed in 1969 when Jerry Weseley Harris left the position to return to teaching. Aebischer and selected teacher participants published an enormous amount of practical pamphlets and booklets that are used throughout the state, including the *Music Curriculum Bulletin*, *Sound Planning for Music Facilities*, *Love That Keyboard*, *Classroom Instruments: a Sequential Plan*, *Self-Evaluation Checklists for School Music Programs*, and *Music Common Curriculum Goals and Music Comprehensive Goals*. For 25 years, Aebischer wrote a column in the *Oregon Music Educator*, and with eight others edited the MENC publication used nationally called *The School Music Program: Description and Standards*. His article "Oregon Calls the Tune" received recognition in a 1977 Oregon Association for Supervision and Curriculum Development publication. Aebischer holds the Ed.D. in Music Education and Counseling Psychology. He pursued his undergraduate studies at Seattle Pacific College and the University of Oregon, and his graduate studies were at the University of California at Berkeley and the U of O.

Dan Bochard (B.Mus. 1968) a professional trombonist, soloist, clinician, and adjudicator in the Los Angeles area, received the 1994 Southern California School Band and Orchestra Association's "Distinguished Member Award." Over the years, Bochard has recorded more than 400 television sound tracks.

Paul Piersall (D.M.A. 1971) is Director of Choral Activities at Abilene Christian University, Abilene, Texas. At the end of the 1994-95 school year, Piersall plans to relinquish his choral duties and concentrate on teaching voice and singing. Since leaving Portland in 1979, Piersall has had the opportunity to study with Giorgio Tozzi for over a year in Malibu, coach with Armen Guzelimian (Thomas Hampson's primary accompanist), and do a master class with Birget Nilsson. He has sung in operas with Cesare Siepi, Jerome Hinds, Richard Stillwell, and performed with the Nurnberg Symphony, the Dallas Symphony, and the Pacific Symphony and Chorale. He has also performed the Verdi *Requiem* with the William Hall Chorale and Orchestra. Piersall received excellent reviews in the Los Angeles Times for his performance in the U.S. premiere of Dvorak's *St. Ludmila* with the Chorale Society of Southern California and Downey Symphony. At the regional NATS conference at Rice University in October

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Fundraising flashback:

So You Need to Raise Some Money?

Back in 1970, Elwood Rickman (B.S. 1949; M.S. 1968) and his South Eugene High School Band raised a net sum of \$5,000 in one of the most creative fundraising efforts of all time. Having spent two seasons working on the building of the Alcan Highway in Canada and Alaska handling heavy construction equipment, Rickman was equipped with the know-how to submit a bid on some projects for the Bureau of Land Management in Western Lane County. The BLM awarded contracts to Rickman and his student volunteers to open a fire trail on BLM land in the Walton area, and to build improved fish spawning beds on five streams, tributaries of the Siuslaw River. The fish habitat improvement projects involved construction of 15 small dams designed to help stabilize over 1,000 cubic yards of special spawning gravel. Student work parties joined in on the fun on Saturdays, while Rickman and a small volunteer full-time student crew worked during the week. The BLM and the community were helpful and cooperative as the work progressed through the summer. The Eugene Sand and Gravel Company helped with bonding and insurance, as well as assuming the contract risk and providing engineering consultation. After all bills, wages, and fees were paid, the band netted \$5,000—not a paltry sum in those days. —Story courtesy of *The Retired Oregon Music Educator*

ALUMNI NOTES

'94, Piersall presented a concert of bass duets with colleague Charles Nelson. In December, he performed Beethoven's *Symphony No. 9* with the Abilene Philharmonic. In the Summer of '93 Piersall sang the role of Sulpice in *Daughter of the Regiment* with the Abilene Opera Association, and this past summer took his choir on tour throughout the Czech Republic, Poland, and Hungary. Piersall says that he's not singing as much as he would like, but that he hopes to do more "once the choral monkey is off my back."

Roy Roth (M. Church Mus. 1972) is a retired Siletz Schools vocal and instrument music teacher (1959-70), and one of a handful of Oregon's retired music educators who served as president of a college. Roth was president of Hesston College in Kansas from 1951-59.

Rene Salm (B.A. Mus. 1973) penned an article titled "Electronic Orchestration" for the September '91 issue of *Electronic Musician* magazine. The same article appeared in the book *Music and Your Computer*. Salm's performance of Bach's

Goldberg Variations was noted in the April '92 issue of *Keyboard* magazine. Salm performed with five other composers in the Seventh Species concert series in November '94. He founded and facilitates a group of artists in Eugene called A.R.T.E. Salm will promote the acclaimed Northwest pianist Mark Westcott in February '95 at Eugene's Hult Center. Salm performs his keyboard music in the Northwest and teaches privately in Eugene.

Helene M. (Holly) Conway (B.S. Dance, 1975) has been with the Juilliard School for the past five years and is now Assistant Director of the Concert Office. Her sister, **Flo Conway (M.A. 1967)**, also a UO alum, is a writer and lives in New York.

Aaron Smith (B.S. Dance, 1977) returned to Eugene last spring to teach master classes at UO and LCC. In addition to his UO dance degree, Smith holds a master's degree in dance from the University of Illinois (1978). Smith is also a licensed massage therapist. He now lives in Seattle, where he is a faculty member of the Brian Utting School of Massage and has a

private practice in massage therapy. Smith continues his work in the field of choreography with his partner, **Julie Sinnott (M.S. 1983)**.

Gary D. Long (B.Mus. 1985) and **Becky Marsh Long (B.Mus. 1985)** became new parents when they welcomed Madeline Jane into their home in Redlands, CA, in September. Gary is principal timpanist with the Long Beach Symphony and principal percussion with the Inland Empire Symphony and Bakersfield Symphony. He received a master's degree in performance from the Juilliard School in 1987. Becky, a freelance cellist, performs with the Bakersfield Symphony and the Walker Piano Trio. She also teaches elementary music in Redlands. Becky received a master's degree in cello performance from the University of Redlands in 1993.

Johnathan E. Mansfield (B.Mus. 1986) is practicing law at Covington & Burling in Washington, D.C.

Sean Paul Rivera-Mills, D.M.A. (B.Mus. 1988; M.Mus. 1989) recently relocated to Flagstaff, AZ, after his wife, Susana, received a full-time faculty position in the Modern Languages Department at Northern Arizona University. Together, they have opened the Ponderosa Violin Shop where Sean specializes in the repair and restoration of violin family instruments as well as sales of accessories and instruments. Both Sean and Susana received their *shodans* (black belts) from the Japan Karate Association and are in the process of developing the Northern Arizona Karate Association. Sean and Susana are currently collaborating on several articles relating to both music and the martial arts.

Shawn Brekke (B.Mus. 1991) is teaching band and general music at a junior high school in Dilworth, MN. He is working on a master's degree at Moorhead State University while wife Kathie teaches choir and general music in Ulen, MN. Both of them perform and teach regularly in the Fargo-Moorhead area. Shawn reports "No kids yet, but our cocker spaniel, Susie, is pregnant." ♦

HAVE WE HEARD FROM YOU LATELY?

Let us and your fellow alumni know of your activities! Please give us your current address, particularly if you have moved recently. *Photographs are welcome.*

2/95 **UO School of Music & Dance Alumni**
WHAT'S UP?

NAME _____ Class of _____
Degree _____

Comments _____

My current address: (please print) This is a *change* of address
Address _____

City _____ State _____ Zip _____

Phone (day) _____ (eve) _____

_____ I have more news to share! Please call me for a more complete update.